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THE DECORATOR AND FURNISHER.

THE ESTABLISHMENT OF A NEW YORK DECORATOR.

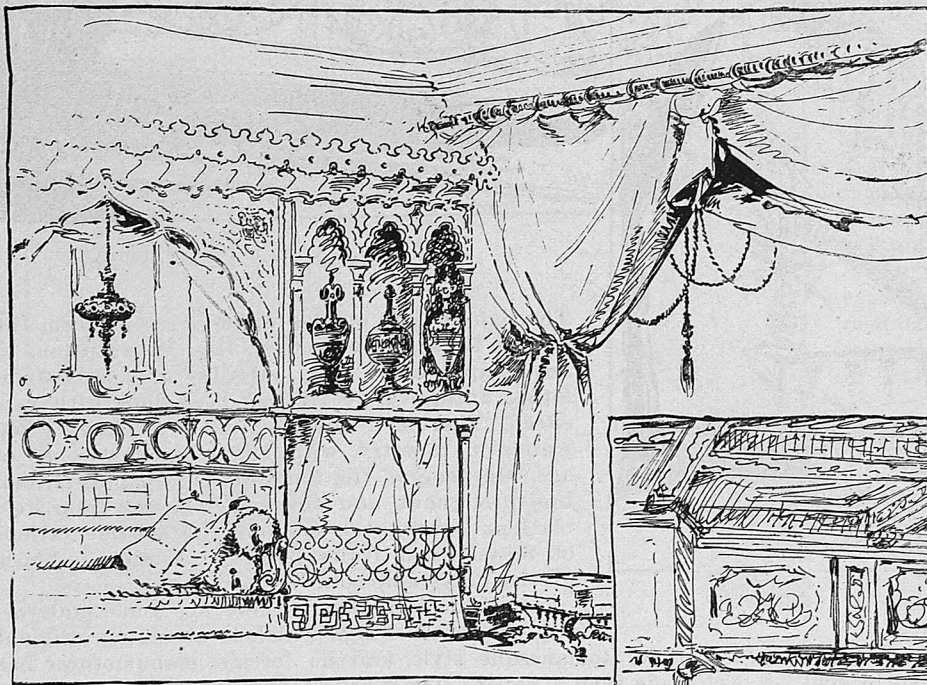


FOR the purpose of exhibiting the effects of various styles of Interior Decoration at present in vogue, the establishment of Messrs. J. P. McHugh & Co., at 3 West 42d Street, has been fitted up in a very unique manner. The basement is occupied as offices and as a repository for a large stock of American and foreign Wall Papers, and the upper rooms, which comprise the parlors of a former private residence of the style usually constructed prior to the general adop-

tion of the architectural ideas of the past ten years, have been decorated without the use of expensive materials or an attempt at elaborate finish, and without altering in any way the existing construction; Messrs. McHugh & Co. have thus endeavored to indicate the possibility of modernizing any room of an ordinary house without extravagant expenditure, and to suggest methods of effective re-decoration at a moderate cost.

A beautifully proportioned room has been decorated and furnished in a suggestion of the Colonial style. The note of color for the room is reseda, a greenish grey tint, and the various hangings exhibit the same effect of color as far as the difference of texture in each case will permit. The walls are hung with a silk tapestry brocade, having a Colonial ornament in two tints of reseda. A high wainscoting with square panels is finished in old ivory, the upper border showing in relief the characteristic festoon and ribbon. A fireplace and mantel carrying up to the cornice line follow the wainscot in style and finish. A large oval panel contains a painting on canvas, the subject being the veranda of a mansion overlooking the valley of the Hudson, with a group of figures in Colonial costumes. The draperies and portieres are of reseda velours, while the furniture is softly upholstered in the same material, completing the harmony of the room.

The adjoining room is decorated in the style of the Italian Renaissance, with heavily carved ceiling beams and cornice,

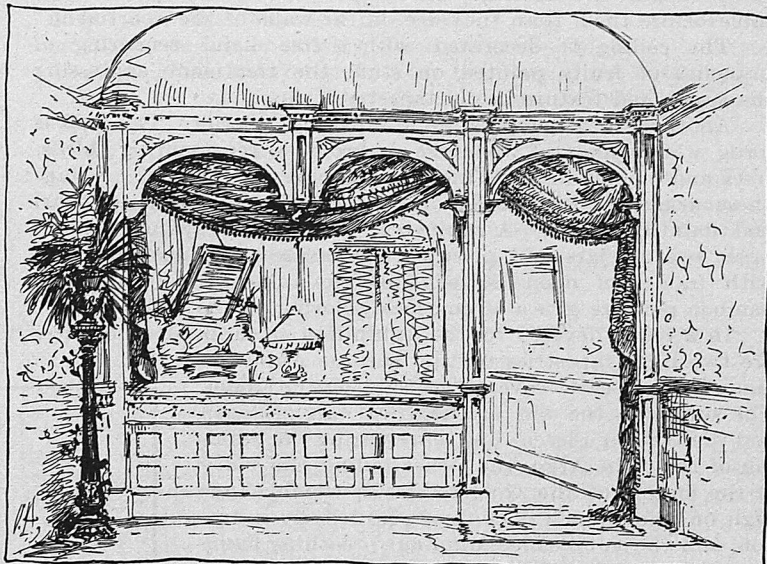


A MOORISH DIVAN.

supported on carved brackets, the reproduction of a ceiling in the Church of St. Mark, in Venice, and executed for Messrs. McHugh & Co. by Venetian workmen. Some of the panels are temporarily filled with paintings of Cupids, but a noted American artist is preparing a series of panels in the style suggested by the architecture, and these when finished will complete the ceiling and frieze decoration. The walls are hung with plain scarlet burlaps, notably a strong background for paintings in oil. The mantel mirror has a carved frame in the style of the Italian Renaissance, and was made in Florence with other pieces of furniture used in the room. The standing woodwork is rosewood in effect, finished from pine.

The central room suggests a modern interior decorated in the style of Louis Seize. One of the walls contains painted panels with three-fourth life size figures, in costumes of the period. The panels have stilings of tufted satin of Nile green, with sub-stilings of velours de soie.

Another wall has a decoration and frieze in the style of the Adam brothers, a tenuous modification of the Louis Seize. In fact, all these 18th century styles, variously known as Louis Quatorze, Louis Quinze, Louis Seize, Pompadour, Rococo, Watteau, Adams, Empire and Colonial, are based on the Pompeiiian, which was in itself a domestic modification of the Greek. The colors of the decoration in the present case are saffron and cream. Another side of the apartment exhibits effects in more purely classic style, with Corinthian columns in ivory fin-

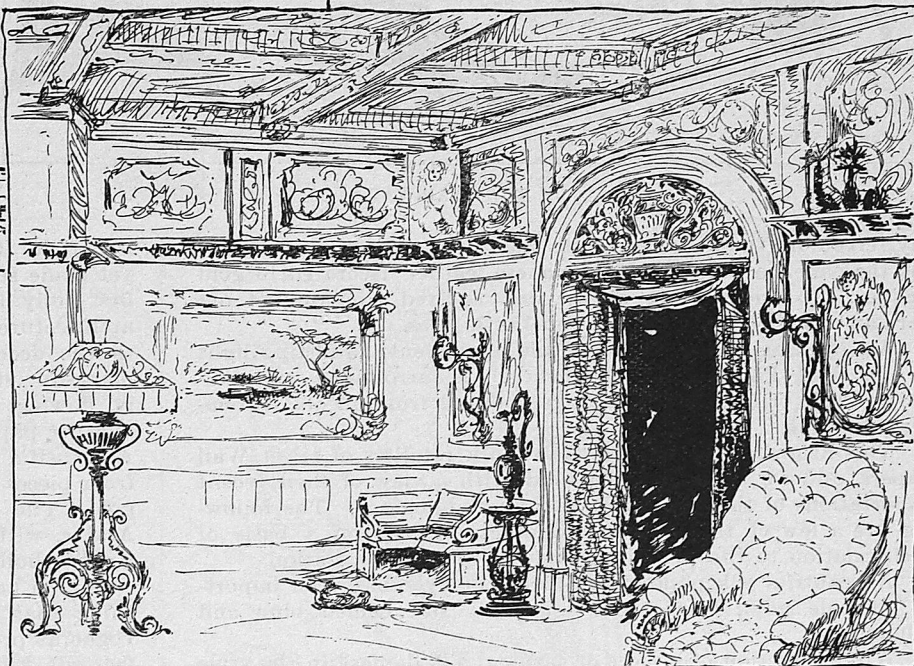


IN COLONIAL STYLE.

ish, supporting an entablature with frieze of cherubs and garlands in mezzo-relievo. The ceiling is decorated to represent an open sky, the azure blue of the central part blending off into clouds in the horizon. The furniture of the apartment comprises a suite upholstered in Louis XVI style, with its characteristic carvings of the ribbon, the flute, and the acanthus leaf. In addition to the above there are several odd pieces of furniture, notably a Bergère in the Louis XIV. style, of quaint and decorative design. The frames are entirely gilt, and the upholstery is of striped satin, style Pompadour. A beautiful card table is covered entirely with pure gold leaf, and enriched with carvings in the style of the Rococo period.

"You see," said Mr. McHugh, "that we concentrate in the furniture all the gold used, leaving the fixed woodwork in color only, relying for effect on the light and shade given by the architectural enrichments, which should be sufficiently defined to require no further accentuation."

A corner in an adjoining room offers a suggestion for a Moorish interior. There is a divan



IN THE ITALIAN ROOM.

with a canopy hung with embroidered Persian stuffs. The back and sides of the divan are formed of rolls, covered with saddle bags and velours in various colors. The silk cushions of the divan are ornamented with Turkish embroidery. A movable divan, with accompanying low chair, is upholstered in pillow

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style with saddle bag rugs. The entire effect is charmingly luxurious and most inviting to repose.

On the opposite side of this apartment is a suggestion for the treatment of a modern dining-room in panels. The frieze, walls, panels, stiles and dado are in tapestry papers. The idea of panelling the walls is that they should be of themselves decorative. "For," said Mr. McHugh, "my idea of a dining room is that it is a place where very few pictures should be hung. The walls should present a feeling of solid repose, entirely devoid of the gayety of a parlor or drawing-room. The eyes of the occupants are naturally more concerned in the objects on the table before them than they are on the walls of the apartment."

The ceiling is decorated with a free hand rendering of branches of fruits, painted on stuff, the treatment expressing the seams and texture in old tapestry style.

Another corner represents a Japanese interior. The wall is hung with panels of Japanese embroidery representing birds, trees and clouds, in gold thread, on a blue silk ground. A Japanese arm-chair with marble seat is inlaid with mother-of-pearl and daintily carved. A cabinet is filled with Japanese bric-a-brac, swords, jars and plaques. Japanese paintings on glass, with frames of open carved work, a lantern, a screen, and a bamboo portiere give a strong local coloring to the nook.

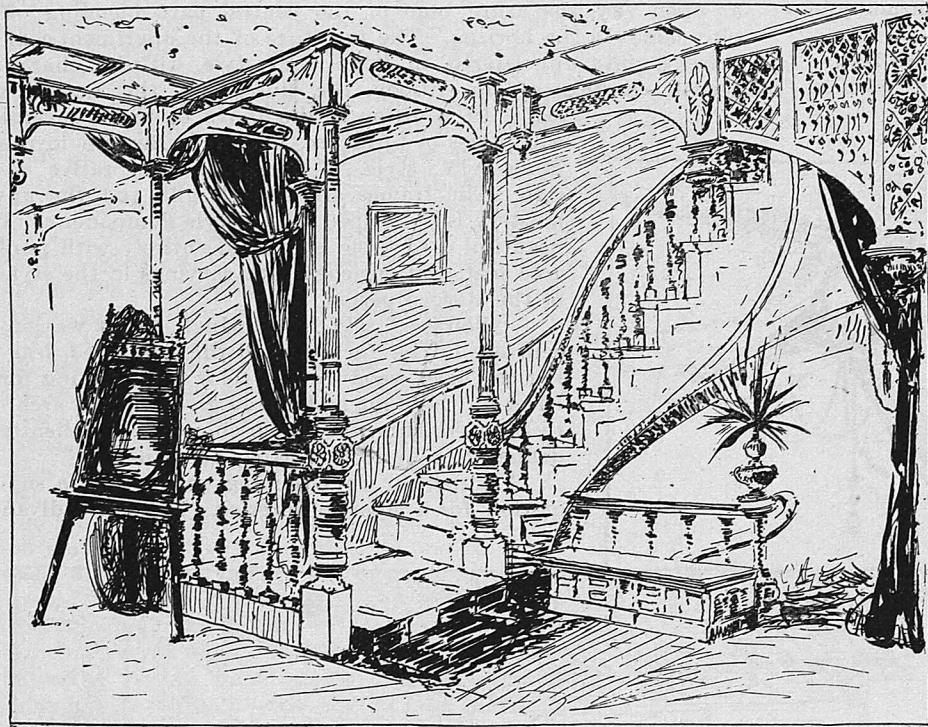
In a room devoted to the exhibition of upholstery fabrics, are two large tapestries of the antique Aubusson manufacture, each covering a side of the room. The subject is the old mythological tale of Jason and the Golden Fleece—one representing the building of the ship Argo, the other telling the story of the finding of the Golden Fleece, which hangs high on the branch of a tree, guarded by a dragon, and the two-headed Minotaur breathing flame from his nostrils. These tapestries are very old and extremely valuable, having been purchased at the sale of the effects of the Duke of Brunswick at the Hotel Druôt, in Paris. An antique mahog-

ground, the design being embossed and colored to represent applique ornament in faint green and old pink, laid on a silk ground with a gold stitching. Another paper, wrought wholly in gold tones, is of a similar character.

These papers are suitable for parlors and drawing-rooms, and there is also a line of papers suitable for halls and libraries. In one example a Greek acanthus is modeled into a diamond shaped repeat without regular lines to mar its beauty. It is a design brought out in self tints of terra cotta. A Moorish pattern with a diamond repeat has texts from the Koran filling each alternate section. The pattern is a thick cream tint on a ground of Gobelins blue. A good paper for halls has a repeat of the Scottish lion in gold, on a terra cotta ground.

For bed-room papers those of French manufacture come easily to the front. There is a line of beautiful rose bloom patterns in chintz papers. The style of these papers is open, airy and graceful, and an extreme refinement of color is distinctly perceptible. There are other examples in the Watteau style, with trophies of flutes, sunhats, garlands, festoons, chaplets and ribbons, in tender colors, which remind us of the May days of long ago, when shepherdesses were crowned with roses.

In direct contrast to these airy, graceful creations, are French tapestry papers portentous with sombre dignity. There is a paper consisting of roses and peonies as seen in twilight.



UP THE STAIRWAY.



BALCONY RAILING IN WROUGHT IRON.

The lighter tints of the leaves are sap green, the darker tints purple and violet. It is curious to see a paper made only yesterday so closely simulating antiquity, yet it has been done with rare effect. There is a reproduction of a piece of old Aubusson tapestry, with all the mellow tones of age. In general, the tones of these papers is sombre throughout, and the repose comes from steel black and gray green grounds, the ornamentations of flowers and fruits being in saddened blues, greens, grays and reds.

In American papers there are some noteworthy effects. A design which is absolutely original is in the Romanesque style, and no foreign manufacturer has yet made such a paper. The work of the late Richardson, who first fully introduced this style by the beautiful Romanesque architecture in Phillips Brooks' church in Boston, has suggested to the decorator the advisability of making papers in the Romanesque style. The design is the acanthus, wrought into boldly flowing scrolls, in self-tints of terra cotta and gold, and another paper has the same design in self-tints of Gobelin blue. A beautiful Hindoo scroll, the drawing of Lockwood DeForest from pieces of Indian carved work, is in tints of Indian red and gold. The Hindoo style has all the geometrical beauty of the Arabic, with a superadded grace of curve and softness of movement, wholly unknown to the Moorish designer.

If we have an American school of household art, the only thing that resembles it is the Colonial style, which is in great vogue at present. There are pressed papers, silk papers, and in fact all kinds of American papers conceived in the Colonial style. On a beautiful frieze of cream and gold, the vase, festoons and ribbons are pressed into relief and covered with gold on a cream ground. Another Colonial paper has the design in saffron on a cream ground, and this paper, though nominal in price, is said by an eminent architect to contain all the salient characteristics of the style.

any screen in the Japanese style has a curiously carved frame, and the panels are filled with Japanese leather decorated in gold lacquer. To one portion of the wall is fixed a panoply of old German armor, swords, shields and battle axes.

An opening in the floor of this apartment, admitting light to the Wall Paper show-room beneath, is surrounded by a balcony railing of forged ironwork reproduced from an old Nuremberg example.

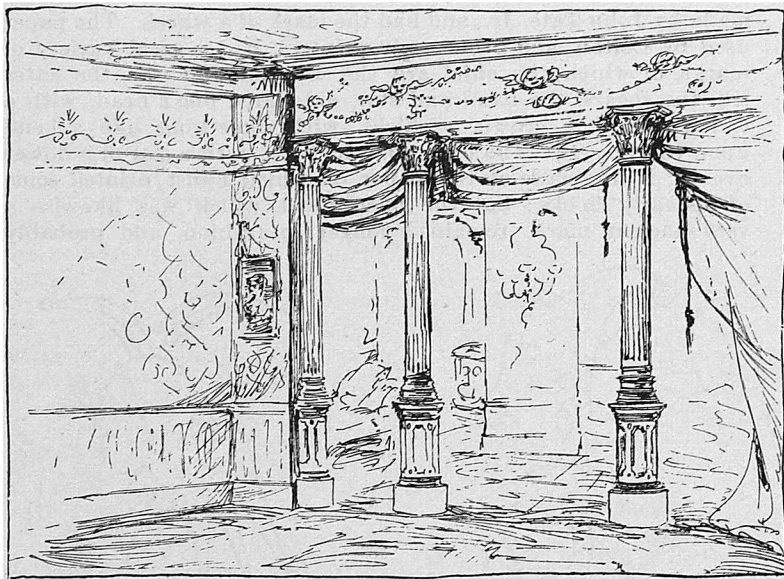
This firm are the leading New York retailers of select Wall Papers, and we have been favored with a view of their recent importations of the new styles in foreign hangings. The following are a few of the choicest examples, selected on a basis of their relation to the prevailing style of interior decoration.

A beautiful silk paper, Louis XVI. in style, has been imported in pale gold, resede, ciel blue, old rose, cameo blue and salmon.

A reproduction of a piece of cardinal silk damask in the style of the Venetian Renaissance, and a paper in the Rococo style, in pistache and silver, are two charming creations.

Another is an example of moire antique finish, the pattern being French Renaissance. The same design is also in saffron and old rose on a white moire antique ground. There is a great variety of French pressed papers, one of which has a grosgrain

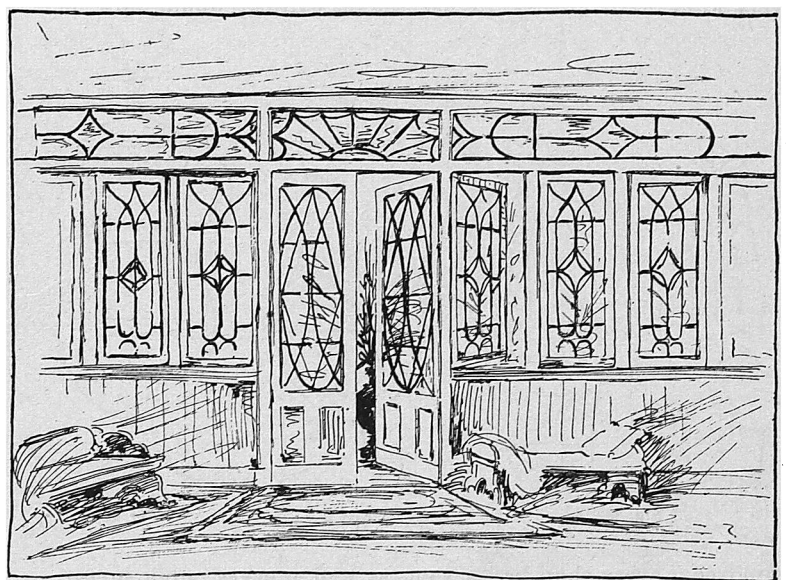
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A CLASSIC COLONNADE. (See Page 7.)

On the subject of Wall Papers we add the opinion of Mr. McHugh, whose schemes of work have embraced every recent decorative process and material. "There has been," he says, "an immense amount of rot written in regard to the artistic inferiority of the use of Wall Papers, by exponents of special processes and materials. In my experience, I have found but two wall coverings which realized my ideas for domestic decorations and gave value to hangings, carpets and and furniture—fabrics, which have texture, and papers, on which textures can be simulated. Fabrics are of course too expensive for general use, but Wall Papers are within the reach of everyone, and can be adapted to every requirement. If I want a wall of solid color, the cartridge or ingrain paper gives me a velvety softness of surface and a delicacy of tone which no house painter can approach. If a stencilled effect, the papers made on that style are far superior to the clumsy efforts of the average workman. If floral or highly wrought decorative effects are required, I have not yet found the artist who can produce en masse upon a wall surface forms and

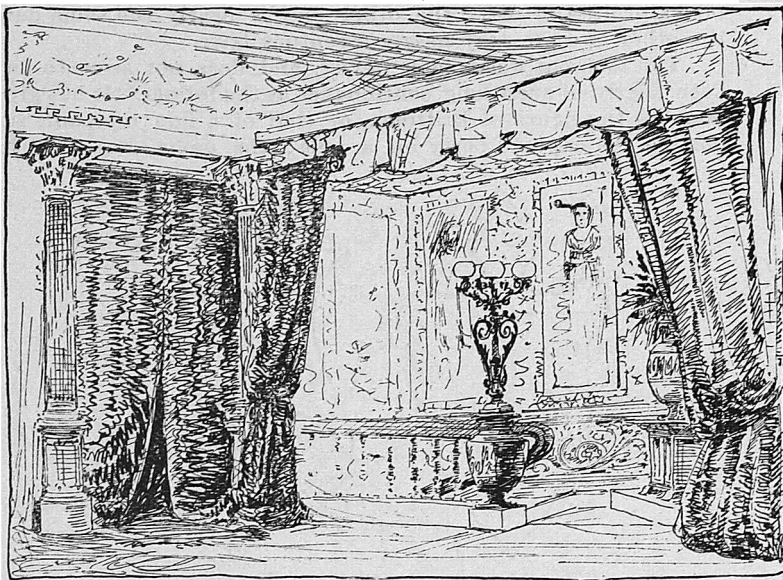
BREAD-AND-BUTTER dishes have come to stay. It was predicted when they first appeared that they would never become popular. These dishes are the latest product of the modern idea of making eating as little trouble as possible, even at the expense of increasing the already large number of table utensils. The little crescent-shaped dishes for the reception of bones and other waste scraps appeared in obedience to the same idea. Their fate was problematical for a while, but they can now be said to have entered upon a career as regular table furnishings. The bread-and-butter plates have been accepted by housekeepers also. What to do with bread when your plate is full, and especially how to dispose of hot buttered tea biscuit, corn bread, or muffins, are questions which have bothered us all a great many times. The new bread-and-butter plate answers the question. These dishes are modeled after tea plates in every respect, only much smaller. They are made from four to six inches in diameter, and are plenty big enough to hold your pat of butter and your bread or biscuit besides. They are made, of course, in all sorts of designs and all sorts of ware. Some are made to match handsome tea or breakfast sets. Other sets are made of which no two pieces are alike. These seem to be the favorite with purchasers.



SOME COLONIAL GLASS. (See Page 7.)

IN summer, nothing can be exposed to the atmosphere long without being liable to become covered with grains of sharp, fine sand. This sand will cut glass almost like a diamond, and in the use of cloths, etc., impregnated with it lies the secret of a large portion of the "mysterious fractures" of lamp chimneys, etc. The thinner and finer the glass, the more easy it is to ruin in this manner. Of course, there are many other causes—unequal heating, the binding of a screw, unequal annealing, as suggested above, etc. The moral is plain: Keep your cloths for wiping and polishing glassware in a tight box or drawer and shake them thoroughly before using.

OSCAR WILDE chanced to call on a lady who had just purchased a number of Japanese screens, which were standing in artistic disorder in her drawing-room. "You have just come in time, Mr. Wilde," she said, "and can arrange my screens for me." But Oscar replied, "Oh, don't arrange them; let them occur."



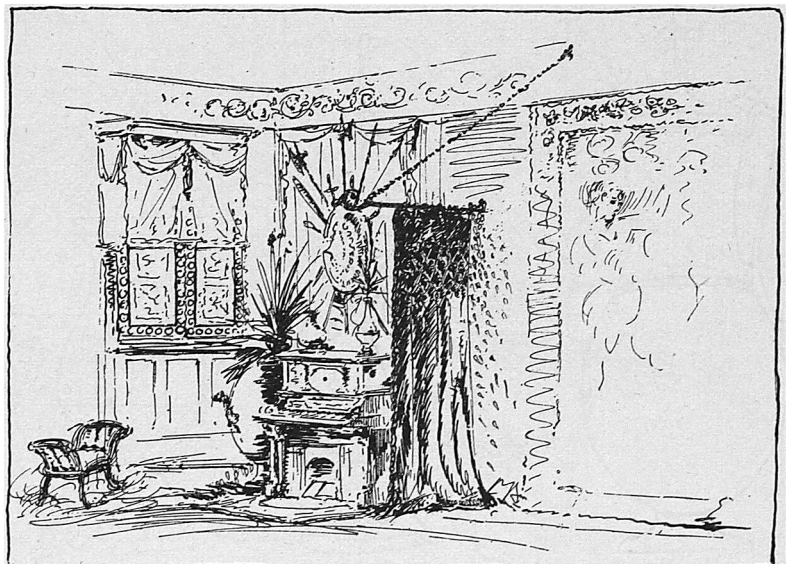
DOWN THE STAIRCASE. (See Page 7.)

colors equal to those stamped on the rolls of papers in my collection.

"Decoration by means of Wall Papers may not be high art, but until I find some other process or material which will at equally slight cost beautify our homes, and at the same time educate our taste for form and color, until then I am content to accept Wall Papers as an agreeable and satisfactory substitute."

THE decorative designer can best combine and modify natural forms when by constant practice from nature he ceases to be hampered by differences of proportion. It is by this acquired ability that he develops a style and abandons dull plodding for the pleasure of pleasures of creation instead of aiming at mere imitative reproduction of forms.

IN the imitation of a tapestry design the tones of color should be rendered broader and more intense than the copy.



A BIT OF TAPESTRY, BY J. P. McHUGH & CO.